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## The Book of Disquiet

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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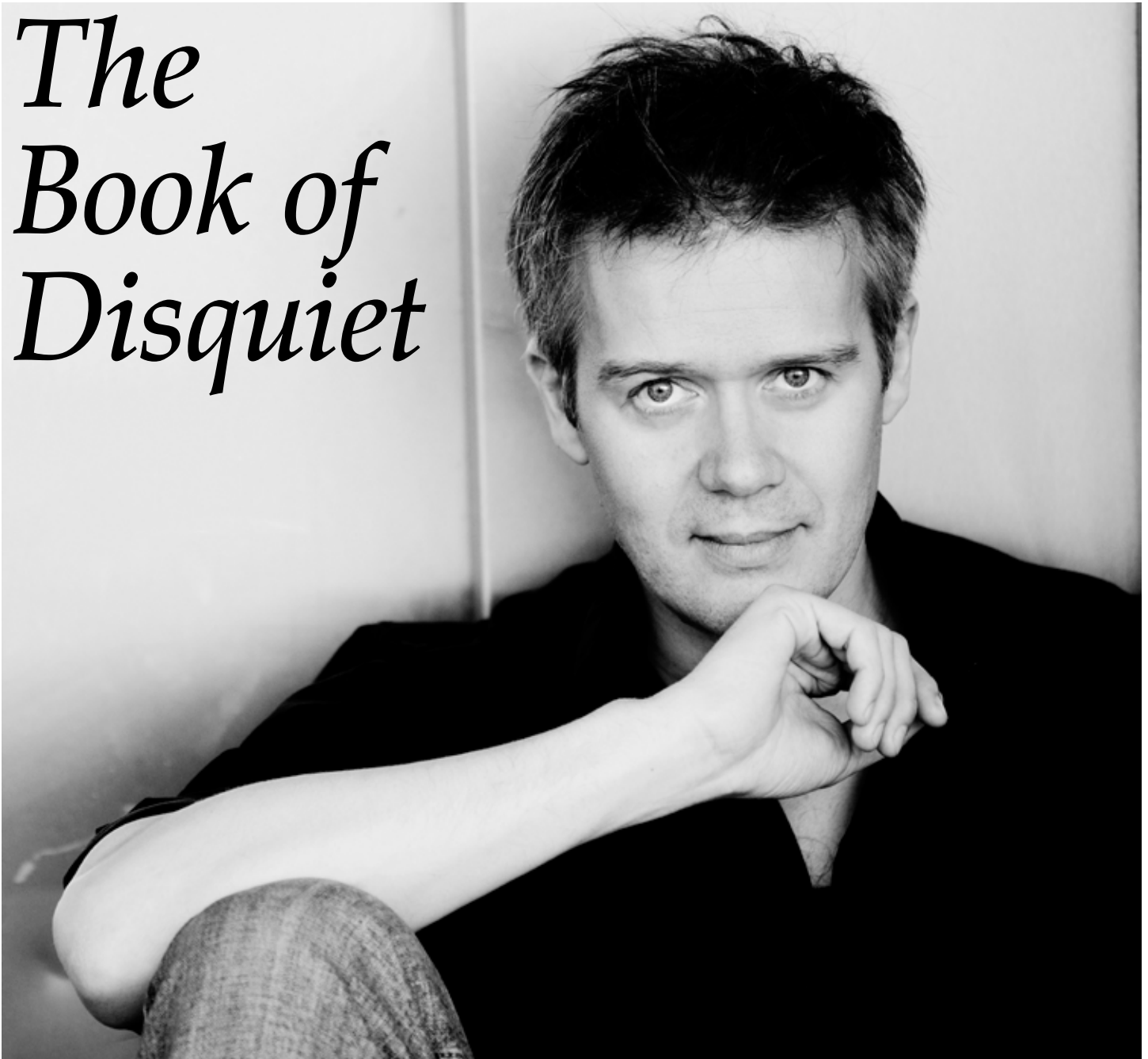
# **Peak Performances**

2015 | 2016 SEASON

**American Premiere!**

**Michel van der Aa**

## *The Book of Disquiet*



**January 21–24, 2016**  
**Alexander Kasser Theater**



**MONTCLAIR STATE**  
UNIVERSITY

Photo by Marco Borggreve.

Dr. Susan A. Cole, President  
Daniel Gurskis, Dean, College of the Arts  
Jedediah Wheeler, Executive Director, Arts & Cultural Programming

American Premiere!

**Michel van der Aa**

# *The Book of Disquiet*

**Music theater for actor, ensemble, and film**

Libretto after **Fernando Pessoa**, adapted by **Michel van der Aa**  
Composer **Michel van der Aa**

Film and Stage Director **Michel van der Aa**

Music Director **Alan Pierson**

Actor **Samuel West**

## **Ensemble**

Violins **Patti Kilroy, Laura Lutzke, Lauren Cauley, Hanna Hurwitz**

Violas **Margaret Dyer Harris, Ben Russell, Victor Lowrie**

Cellos **Clarice Jensen, Mariel Roberts**

Bass **Kris Saebo**

Flute **Andrew Rehrig**

Clarinet **Paul Won Jin Cho**

Bassoon **Charles Bailey**

Trumpet **Mike Gurfield**

Percussion **Chris Thompson**

## **On film:**

Vincent **João Reis**

Ophelia **Ana Moura**

Young Ophelia **Sara Ramadinha Pereira**

Street Sweeper **David Pereira**

Bookkeeper **Rogério Tavares**

Major **Miguel Corte-Real**

Scenographer **Marc Warning**

Assistant Stage Director **Sophie Motley**

Video and Audio Player **Simon Hendry**

Lighting Designer **Amith A. Chandrashaker**

Producer and Technical Director **Frank van der Weij**

Special thanks to Sandra Tome, Planar, Carla Costa, André Teotonio Pereira, Vianney Vales.

Special services for musician contracting provided by Courtney Orlando.

*The Book of Disquiet* is a production of Disquiet Foundation, Amsterdam, The Netherlands.

Agent: Intermusica Artists' Management Ltd., London.

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*The Book of Disquiet* was originally commissioned by LINZ09 European Capital of Culture (Austria), ZaterdagMatinee at Concertgebouw Amsterdam (The Netherlands), and Fonds voor de Scheppende Toonkunst, The Netherlands.

English-language premiere: Peak Performances @ Montclair State University.

UK Premiere: London Sinfonietta, The Coronet Theatre (London), February 2016.

Duration: 75 minutes (no intermission).

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

## Film Team

Director **Michel van der Aa**

Assistant Director **Arnoud Noordegraaf**

Director of Photography **Joost Rietdijk**

Focus Puller **Leandro Silva**

Camera Assistant **Samuel Amaral**

Grip **Valter de Carvalho**

Sound Recordist **Ricardo Sequeira**

Set Dresser **Pedro Garcia**

Set Construction **Anthony Sgard**

Makeup Artist **Saskia Vis**

Wardrobe **Flavia Kreutz Celidonio**

Line Producer **Joggem Simons**

Production Managers **Adrian Reynolds, Angela Fernandes**

Production Assistant **Domingus de Cavalho**

Film Producer **Frank van der Weij**

## Program Notes

Michel van der Aa's music theater work *The Book of Disquiet* was the first staged production in Linz's European Capital of Culture celebrations in January 2009. Following his opera *After Life*, which enjoyed a sell-out run at the Holland Festival in 2006, van der Aa again provided cutting-edge integration of music, live action, and video, here built from text fragments by Fernando Pessoa.

The Portuguese poet often cast himself in a series of distinct characters,

or “heteronyms,” prompting van der Aa to portray multiple personalities on film and soundtrack, the world premiere surrounding the central figure of actor Klaus Maria Brandauer on stage, with an ensemble from the Bruckner Orchestra conducted by Dennis Russell Davies.

## Synopsis

Fernando Pessoa was many authors in one. He attributed his prolific writings to a wide range of alternative selves, each of whom had a distinct biography, ideology, and horoscope. When he died in 1935, Pessoa left behind a trunk filled with unfinished and unpublished writings, among which were the remarkable pages that make up his posthumous masterpiece *The Book of Disquiet*. This astonishing collection is the autobiography of alter ego Bernardo Soares, whose personality Pessoa described as not different from his, but rather a simple mutilation of it. Though it does not matter what he writes, Soares writes anyway. For him, cataloguing his shifts of mood, notating dream vignettes, studying his own psychological states, and relating autobiographical anecdotes push him closer to the ever-elusive nature of the self.

More info on [vanderaa.net](http://vanderaa.net).

## About the Artists

**Michel van der Aa** (Composer/Film and Stage Director) is a multidisciplinary figure in contemporary music. A unique voice, he combines composition with film and stage direction and script writing. Classical instruments, voices, electronic sound, actors, theater, and video are all seamless extensions of his musical vocabulary. Before studying composition (with Diderik Wagenaar, Gilius van Bergeijk, and Louis Andriessen), van der Aa trained first as a recording engineer at the Royal Conservatory in The Hague. In 2002 he broadened his skills with studies in film direction at the New York Film Academy and in 2007 he participated in the Lincoln Center Theater Director’s Lab, an intensive course in stage direction.

Van der Aa’s musical materials are hard to tease apart, constantly switching between stasis and high energy, concrete and abstract, acoustic and

electronic, “pure” and processed, brand new and half-remembered. Many of them are as visual as they are aural. The possibilities of digital and audio-visual technology are often featured, not as a surface gloss to his work but at the core of his artistic outlook.

Another important aspect of van der Aa is collaboration and interdisciplinarity. He has worked with leading classical performers such as Sol Gabetta, Barbara Hannigan, Janine Jansen, Christianne Stotijn, and Roderick Williams as well as the Portuguese fado singer Ana Moura, pop acts Kate Miller-Heidke and These New Puritans, and well-known European actors like Klaus Maria Brandauer and João Reis. His most recent partnership is with the English novelist David Mitchell, with whom he is writing his fourth work for music theater, *Sunken Garden*, an “occult-mystery film-opera” co-commissioned by English National Opera, the Toronto Luminato Festival, Opera de Lyon, the Holland Festival, and the Barbican Centre, London.

Van der Aa’s music has been performed by ensembles and orchestras worldwide, including Musikfabrik, International Contemporary Ensemble, Tokyo Sinfonietta, Ensemble Modern, Freiburg Baroque Orchestra, Melbourne Symphony Orchestra, BBC Symphony Orchestra, Seattle Chamber Players, SWR Baden-Baden and Freiburg Symphony Orchestra, the Asko | Schoenberg ensemble, Amsterdam Sinfonietta, Philharmonia Orchestra London, and the Avanti! Chamber Orchestra. He has been a featured artist at the Perth Tura New Music Festival and Holland Festival. Van der Aa is a regular guest of the Berliner Festspiele, Venice Biennale, Donaueschinger Musiktage, Gaudeamus Music Week, Opera de Lyon, Huddersfield Festival, and Warsaw Autumn. Additionally, his compositions have been performed at the Festival d’Automne à Paris, Los Angeles Philharmonic New Music Series, Lucerne Festival, Tokyo Suntory Summer Music Festival, Schleswig-Holstein Festival, Moscow Music Week, and Oslo Ultima Festival.

Van der Aa has won acclaim for his multimedia works for the stage and concert hall—not only the operas *One*, *After Life*, and *The Book of Disquiet*, but also *Up-Close* and *Transit* for piano and video. He has directed both

the filmed and staged elements of all these works. His operas have been staged in more than a dozen countries, with *After Life* and *The Book of Disquiet* being regularly revived.

In 1999 Michel van der Aa was the first Dutch composer to win the prestigious International Gaudeamus Prize. Subsequent awards include the Matthijs Vermeulen prize (2004), a Siemens Composers Grant (2005), the Charlotte Köhler Prize for his directing work and the interdisciplinary character of his oeuvre (2005), the Paul Hindemith Prize (2006), and the Kagel Prize (2013). He won the 2013 Grawemeyer Award for Music Composition for his multimedia work *Up-Close*. In 2015, he received the Johannes Vermeer Award, a prestigious Dutch state prize for the arts.

In 2007 the Royal Concertgebouw Orchestra commissioned the song cycle *Spaces of Blank*, and since 2011 van der Aa has been a “house composer” with the orchestra. This association has led to several major new works, among them the Violin Concerto (2014), written for Janine Jansen. Over the last few years he has also developed strong ties with the Barbican Centre with performances of *After Life* and *Up-Close*, which led to the premiere of *Sunken Garden* in April 2013. In 2010 he launched *Disquiet Media*, an independent multimedia label for his own work, and in 2012 developed Disquiet TV, an online virtual auditorium for contemporary music events.

Projects in 2015 included an interactive digital song cycle, *The Book of Sand*, a co-commission of the Holland Festival, Sydney Festival, and the BBC’s The Space that was released as a website and smartphone app at the end of May. Spring 2016 will see the premiere at the Muziekgebouw aan ’t IJ of *Blank Out*, a new chamber opera for soprano, baritone, and 3D film, to be performed by Miah Persson, Roderick Williams and Dutch National Opera.

Michel van der Aa is published by Boosey & Hawkes, and his stage works are represented by Intermusica. He is an active user of social media, with presences on Facebook and Twitter.



**Alan Pierson** (Music Director) has been praised as “a dynamic conductor and musical visionary” by the *New York Times*, “a young conductor of monstrous skill” by *Newsday*, “gifted and electrifying” by the *Boston Globe*, and “one of the most exciting figures in new music today” by *Fanfare*. He is the artistic director and conductor of the acclaimed ensemble Alarm Will Sound, which has been called “the future of classical music” by the *New York Times* and “a sensational force” with “powerful ideas about how to renovate the concert experience” by the *New Yorker*.

Pierson served for three years as the artistic director and conductor of the Brooklyn Philharmonic. The *New York Times* called Pierson’s leadership at the Philharmonic “truly inspiring,” and the *New Yorker*’s Alex Ross described it as “remarkably innovative, perhaps even revolutionary.” Pierson has also appeared as a guest conductor with the Los Angeles Philharmonic, the London Sinfonietta, the Steve Reich Ensemble, the Orchestra of St. Luke’s, Carnegie Hall’s Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project, among other ensembles. He is principal conductor of the Dublin-based Crash Ensemble and co-director of the Northwestern University Contemporary Music Ensemble and has been a visiting faculty conductor at the Indiana University Jacobs School of Music and the Eastman School of Music. He regularly collaborates with major composers and performers, including Yo-Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, Donnacha Dennehy, La Monte Young, and choreographers Christopher Wheeldon, Akram Khan, and Eliot Feld.

Pierson received bachelor degrees in Physics and Music from the Massachusetts Institute of Technology and a doctorate in conducting from the Eastman School of Music. He has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.

**Samuel West** (Actor) has recorded over 60 audiobooks, winning Talkie, Audie, and Spoken Word awards as well as nine Audiofile Earphones awards. He is a regular reader for *Words and Music* on Radio 3 and *With Great Pleasure* and *Poetry Please* on Radio 4. He has narrated many

television documentaries, including *The Nazis: A Warning from History* and four seasons of *Private Life of a Masterpiece*. He was a judge for the 2013 Forward Prize for Poetry and directed and performed at the 2014 prize-giving ceremony. As a reciter, West has appeared with all the major British orchestras and with the Hong Kong Philharmonic, Dallas Symphony, and Minnesota Orchestras and the National Symphony Orchestra of Washington, DC. He was soloist in Walton's *Henry V* at the 2002 Last Night of the Proms. In 2010 he toured Australia with the Australian Chamber Orchestra, performing *Kreutzer vs. Kreutzer* by Laura Wade. He appears on the CD *Britten to America* performing speeches to Britten's incidental music for Auden and Isherwood's play *The Ascent of F6* with the Hallé Orchestra; the disc was nominated for a 2014 Grammy Award for Best Classical Compendium. West's work as an actor includes the title roles in *Hamlet* and *Richard II* for the Royal Shakespeare Company, *Enron* in the West End, three series of *Mr. Selfridge* on television, and the films *Howards End*, *Van Helsing*, and three for director Roger Michell: *Notting Hill*, *Persuasion*, and *Hyde Park on Hudson*. West has also directed *Così fan tutte* for English National Opera and *The Magic Flute* for the Palestine Mozart Festival, and played the voice of Pongo in Disney's *101 Dalmations 2*.

**Charles Bailey** (Bassoon) has played second bassoon and principle contrabassoon with the Rochester Philharmonic Orchestra in Rochester, NY, for the past 21 seasons. Before moving to Rochester, he was bassoonist and contrabassoonist with the Lincoln Symphony (Nebraska) and the South Carolina Philharmonic Orchestra (Columbia). He is an avid bassoon teacher in the Rochester area and on faculty at the Eastman Community Music School. Originally from Myrtle Beach, SC, Bailey received degrees from the University of South Carolina and The Shepherd School of Music at Rice University in Houston, TX. He was a three-time world champion member of the Garfield Cadets Drum and Bugle Corps.

**Lauren Cauley** (Violin), a New York-based violinist, enjoys a diverse career performing as soloist, chamber musician, and small-ensemble collaborator. She has worked with numerous established composers the likes of Samuel Adler, Hans Abrahamsen, Michael Gordon, Georg Friedrich Haas, and Philippe Leroux as well as with dozens of emerging

composers. She has collaborated for performance premieres at Carnegie Hall in New York, Rodolfinum in Prague, and the Mozarteum in Salzburg. Cauley has performed at a variety of festivals, including the Bang on a Can Summer Festival, Darmstadt Internationale Ferienkurse für Neue Musik, Impuls Festival, June in Buffalo, Klangspuren Schwaz, the New York City Electroacoustic Music Festival, and the Perlman Music Program Chamber Music Workshop. Her playing has been heard on ORF Radio Wien and WRUR 88.5 and seen on CBS. Cauley's 2016 performances include appearances at the Bohemian National Hall, Library of Congress, Kennedy Center, and Valencia International Performance Institute, as well as a return to Darmstadt in August.

Cauley received her BM and MM in Violin Performance from the Eastman School of Music, with additional studies at the Bauhaus Universität in Germany and the International Ensemble Modern Academy in Austria. She plays a Parisian violin made by François Gavinies in 1734.

**Paul Won Jin Cho** (Clarinet), hailed as a “stylish clarinetist” and an alumnus of Carnegie Hall’s Ensemble ACJW, has performed throughout Asia, Australia, Europe, and the United States with the American Youth Symphony, Asian Youth Orchestra, Cornell Chamber Orchestra, New Haven Symphony Orchestra, Northeastern Pennsylvania Philharmonic, Singapore Symphony Orchestra, Tanglewood Music Center, and Youth Orchestra of the Americas. As resident conductor of Albano Ballet, he conducted Tchaikovsky’s *Nutcracker* in December. He plays throughout New York City with organizations such as Associated Solo Artists, Decoda, Ensemble 212, and Le Train Bleu as well as in the Broadway musical *Les Misérables*.

**Mike Gurfield** (Trumpet) is one of New York City’s most sought-after trumpet players. The “new music veteran” (*Time Out New York*) plays everything from baroque to ultra-modern music. He has appeared live on the radio and on CD and DVD performances with the contemporary music ensembles Alarm Will Sound, Ensemble Signal, Deviant Septet, and Wordless Music Orchestra; on Broadway in *Cinderella*, *South Pacific*, and *Matilda*; and in concert with the New Jersey Symphony, Harrisburg Symphony, Long Island Philharmonic, The Knights, and many others.

Gurfield has also been active performing and recording with indie-rock bands like David Byrne and St. Vincent, The Dirty Projectors, and Tyondai Braxton. With performances in some of the world's finest concert halls, including Carnegie Hall, Alice Tully, Avery Fisher, the Vivian Beaumont Theater, and London's Barbican, as well as experimental art spaces like the Experimental Media and Performing Arts Center in Troy, NY, and New York City's Miller Theatre, Le Poisson Rouge, and The Kitchen, Gurfield has also appeared live on the radio on NPR, Radio Bremen, KUSC, WNYC, Q2, WXXI, and many others. He can be heard on recordings from Sony Classical, Warner Brothers, Warp Records, Todo Mundo, Naxos, and many more. Gurfield is trumpet faculty at New York University's Steinhardt School.

**Margaret Dyer Harris** (Viola) has been featured all over the world as a chamber musician and was recently named assistant principal viola of the Santa Fe Opera Orchestra. In recent seasons, she has appeared as a guest artist with the Daedalus, Parker, and Hausmann Quartets and has collaborated with Emanuel Ax, Daniel Hope, and David Krakauer. Harris was a founding member of A Far Cry, a Grammy-nominated string orchestra in Boston, and she has also performed with The Knights, Moscow Chamber Orchestra, ECCO, and the St. Paul Chamber Orchestra. She is in frequent demand as a guest orchestral principal violist, most recently appearing in that role with the Sarasota Orchestra, the Santa Fe Opera, the Brooklyn Philharmonic, and the Long Island Philharmonic. She has also played with the St. Louis Symphony, the Cincinnati Symphony, and the NYC Ballet Orchestra. Harris has a strong passion for cultural collaboration and community involvement, and in 2010 she was granted a fellowship position in The Academy: a program of Carnegie Hall, the Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education.

**Hanna Hurwitz** (Violin), hailed for playing with “live-wire splendor” (*The New York Times*), comes from a family of literary and performing artists. As a musician who values the performance of contemporary music and collaboration with living composers, she has recently performed with the Eastman Broadband Ensemble, Lucerne Festival Academy, Argento Chamber Ensemble, and Slee Sinfonietta. Hurwitz is the featured violinist in

both *Cantos*, the Bridge Records recording of music by Ricardo Zohn-Muldoon, and in *Diaries*, the Urtext release of music by Carlos Sanchez-Gutierrez. As a chamber musician, Hurwitz was the founder and second violinist of the Aiana String Quartet, the Young Professional Quartet in Residence at the University of Texas at Austin from 2011 to 2013, and winner of the 2011 Coleman-Barstow Prize for Strings at the Coleman International Chamber Music Competition. Currently, she is the coordinator and coach for the Rochester Philharmonic Youth Symphony's chamber music program. Hurwitz holds a bachelor's degree and performance certificate from the Eastman School of Music and a master's degree in Chamber Music Studies from the University of Texas at Austin and is currently pursuing a doctorate of Musical Arts and a minor in Psychology from the Eastman School of Music and the University of Rochester.

**Patti Kilroy** (Violin), described as “intensely focused” by the *New York Times*, is a violinist based in New York City. She has played with groups like Alarm Will Sound, Newspeak, string quartet seven)suns, Ensemble Signal, Argento New Music Project, Cadillac Moon Ensemble, ensemble mise-en, Ethel, Contemporaneous, and the Wordless Music Orchestra in places like Carnegie Hall, the Sydney Opera House, Rikers Island Correctional Facility, Muziekgebouw aan 't IJ, Le Poisson Rouge, and the Etihad Towers in Abu Dhabi. She is a candidate for the PhD in String Studies at New York University (NYU) and she teaches violin and chamber music at NYU and Western Connecticut State University. [pattikilroy.com](http://pattikilroy.com).

**Victor Lowrie** (Viola) is a versatile violist, improviser, and composer. He is a founding member of Mivos Quartet and the Kavak Harp Trio and performs regularly with Ensemble Signal and the Wet Ink Ensemble. As a composer, Lowrie combines an ever-evolving sense of melody and harmony with explorations into improvisation and electronics. He grew up on the idyllic central coast of California, earning degrees from San Francisco State University and the Manhattan School of Music. [victorlowrie.com](http://victorlowrie.com).

**Laura Lutzke** (Violin), born and raised in New York City, enjoys a musically versatile career, with a passion for solo playing and chamber

music. She earned her bachelor of music and master of music degrees from The Juilliard School as a student of Lewis Kaplan, after which she moved to London and completed a second master of music in Violin Performance with Distinction with David Takeno at the Guildhall School of Music and Drama. As an avid chamber musician, Lutzke regularly participates in festivals in the United Kingdom, Europe, Asia, and the United States. In New York, she enjoys a wide variety of genres of music and performs regularly with groups such as The Knights and the American Contemporary Music Ensemble. She has been attending Open Chamber Music (OCM) at Prussia Cove since 2006 and was part of the OCM Tour in 2010.

**Ben Russell** (Violin) is a violinist, vocalist, and composer who has played all over the world with all sorts of people. He was a founding member of the Bryant Park Quartet and is a member of multiple groups, including American Contemporary Music Ensemble (ACME), Founders, and Wordless Music Orchestra. Russell has recorded a solo album of Appalachian-influenced original songs, performed on albums by Arcade Fire, Sufjan Stevens, and Max Richter, and shared the stage with Björk, Jóhann Jóhannsson, Jonny Greenwood, and Paul McCartney. Studying violin performance at Amsterdam Conservatory and receiving his master's degree from New England Conservatory, he now lives in Peekskill, NY, with his wife, Anna, and can often be found in his garden.

**Kris Saebo** (Bass) leads a versatile musical life in New York City as a double bass soloist, chamber musician, recording artist, bass guitarist, composer/arranger, and teaching artist. He is a co-founding member of Decoda, the affiliate ensemble of Carnegie Hall, and performs regularly with A Far Cry, NOVUS NY, New York Classical Players, Ensemble ACJW, the Chris Norman Ensemble, and the orchestra for the Broadway show *Matilda*. Saebo is also a devoted teaching artist and has worked in this capacity in the greater New York metropolitan area as well as internationally. Through his work with Carnegie Hall's Musical Connections program, Saebo has worked with all ages in the Bronx, Brooklyn, Queens, and Manhattan. In the summers of 2012 and 2014, through a partnership between The Juilliard School's Global initiative and Santa Marcelina Cultura, he traveled to São Paulo, Brazil, to teach, perform, and collaborate with young Brazilian

musicians. He has also been a visiting teaching artist at the Colburn School and Skidmore College as part of the Decoda-Skidmore Chamber Music Institute. A noted collaborator, Saebo has worked with artists such as Sir Simon Rattle, Dawn Upshaw, Jamey Haddad, and Nas. He received his bachelor's and master's degrees from The Juilliard School, where his teachers were Orin O'Brien and Homer Mensch. Saebo is also an alumnus of Ensemble ACJW, a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute that nurtures high-level musicians who learn while engaging the communities in which they live and perform.

**Chris Thompson** (Percussion) has enjoyed collaborations with dozens of performing artists, composers, bands, and ensembles spanning a wide range of musical genres and resulting in the world premieres of over 100 new works and the release of 20 studio albums. Thompson has been a member of Alarm Will Sound since 2008; since 2004 he has also been a member of NY-based ACME (American Contemporary Music Ensemble) and the Line C3 Percussion Group, of which he is a founding member. As a guest, he has worked with Antony and the Johnsons, Björk, Tyondai Braxton, the Brooklyn Philharmonic, Dirty Projectors, Doveman, Efterklang, GLANK, The Knights Chamber Orchestra, Mark Morris Dance Group, the Metropolitan Opera, Oklahoma and Vermont Mozart Festival Orchestras, Nico Muhly, the Stamford Symphony, They Might Be Giants, and Wordless Music Orchestra. When at home in New York City, he is active in musical theater and has performed in the Broadway productions of *Wicked*, *The Phantom of the Opera*, *Cinderella*, *On a Clear Day*, *Anything Goes*, *See What I Wanna See*, and the *Radio City Christmas Spectacular*.

**Amith A. Chandrashaker** (Lighting Designer) has selected credits including *Her Requiem* (LCT3), *La bohème* (Atlanta Opera), *Cato in Utica* (Opera Lafayette), *Fidelis* (Public Theater), *Ping Pong* (Public Theater), *Ike at Night* (Under the Radar/Public Theater), *Take Care* (The Flea), *Stoop Stories* (Weston Playhouse), *Carnival Kids* (Lesser America), *The Woodsman* (Oberon Ensemble), *Platonov* (The Kitchen/Jay Scheib), *The Hatmaker's Wife* (Playwrights Realm), *L'elisir d'amore* (Curtis Institute), *The Drawer Boy* (Soho Playhouse), *Baal* (Hoi Polloi), and *Rough Sketch* (59e59). He has premiered work with choreographers Alexander

Ekman, Aszure Barton, Kate Weare, Benoit-Swan Pouffer, Cedar Lake Contemporary Ballet, Rennie Harris Puremovement, and the National Dance Company of Wales.

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**Office of Arts & Cultural Programming** (ACP) presents and produces remarkable works of dance, music, theater, and opera at the Alexander Kasser Theater under the banner Peak Performances. Specific to its mission is a willingness to offer work by artists whose ideas are singular and worthy examples of creative innovation. Notable past productions include Richard Schechner's *Imagining O*; Robert Woodruff's *Dog Days* by David T. Little and Royce Vavrek; Robert Wilson's *Zinnias: The Life of Clementine Hunter* by Bernice Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; David Gordon's *Shlemiel the First* by Robert Brustein, Arnold Weinstein, and Hankus Netsky; Ridge Theater's *The Difficulty of Crossing a Field* by David Lang; and The Builders Association's *Elements of Oz*. ACP has commissioned works by Vijay Iyer, Liz Gerring, Bill T. Jones, Susan Marshall, Jan Fabre, Richard Alston, Liz Lerman, Wayne McGregor, Laurie Anderson (for the Kronos Quartet), Romeo Castellucci, Pat Graney, Fred Hersch, and Nora Chipaumire. ACP has fostered several unique initiatives, such as the Creative Thinking course, which takes the artistic process as impetus for problem solving in all academic disciplines, and Dance for Film on Location at MSU, a multiyear project funded by the Andrew W. Mellon Foundation.

ACP is the proud recipient of the New Jersey Theatre Alliance/New Jersey State Council on the Arts Cultural Access Network Innovator Award and the New Jersey State Council on the Arts Citation of Excellence and Designation of Major Impact.

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To view our complete season and for more information, visit  
**[peakperfs.org](http://peakperfs.org)**.

